

KERAMIK STUDIO

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NEW YORK AND SYRACUSE

February 1900



EW realize the amount of money spent each year by students who leave their homes and go to the larger cities for instructions in overglaze decorations. It seems to us that students in Keramics spend more money than is necessary, that is, if different plans of instruction were carried out.

Several well known teachers have been discussing a plan to teach by the month instead of by the lesson. For instance, a schedule might be made in this way. Those who are eager to get as much help as possible and wish a teacher's advice and assistance every day (Saturday should be exempt from a teacher's criticism) could have the working privileges of the studio every day and instructions from the teacher five days a week, either morning or afternoon, the time given at the option of the teacher. This for twenty-five dollars a month, to be paid regularly whether the pupil is in the studio every day or not. For those who wish only two criticisms a week, the working privileges of the studio could be given each day, but only assistance given on two days. This for fifteen dollars a month. Then again there may be others who would care for only one criticism a week, which could be given for ten dollars a month, with the privileges each day of the studio. In this way a pupil could be under the guidance of a teacher and yet she need not feel that every minute the teacher left her side it was so much money lost. It would give the pupil time to work out an original design, to do the *work* herself, to learn the practical side of every question that comes up. It would relieve that nervous strain which every pupil (and every teacher) feels, when paying for a lesson by the hour. We have seen students come to New York and completely break down under the strain of trying to get their money's worth, which seems to them to be only the *number* of pieces finished instead of the *practical* knowledge gained.

It has seemed to many that the plan of receiving instruction *entirely* by observation is all wrong. It is not the most beneficial way for the pupil and it certainly is most exhausting for the teacher. Those that teach by this method give the best that their talent and brain afford and when these teachers try to do something great for an occasion, they find their ideas *worked out*, their inspiration all sapped, their energy gone. In fact a complete prostration invariably follows this method of teaching. It is not right. This plan is of course encouraged by those pupils who desire to have a *number* of pieces to *copy* or to exhibit in their studios at home. This is all right, but it would be cheaper to buy these pieces at once and save the expense of traveling and board. The same amount of money could be used to better advantage both for teacher and pupil if this new plan could be adopted. We would like to hear from the teachers on this subject. The schedule of prices could be regulated by the general expenses, each teacher being guided by her own ideas on that subject, expenses, rents, etc., being different in different localities.

Our plan would, perhaps, call for more studio room, but in the end both teacher and pupil would feel repaid.

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Our decorators will find a very interesting letter from Miss Dibble about the exhibition of the Atlan Club, and the case to be sent to Paris. This little band of workers have been quietly preparing for their exhibit during all the past year, and should rouse to action, even at this the eleventh hour, older and larger clubs to which the League naturally has looked for strong support and the fulfillment of promises made in the first outburst of enthusiasm. The officers of the National League have been working for over a year to secure a creditable representative American exhibit in Paris.

Space has been secured in a most advantageous position, along with notable ceramic art productions of our country. Everything is in good shape.

Space paid for, designs for cases and shelves made, estimates for covering the wall space, etc., etc.

Strenuous efforts have been made to obtain accurate information of the entire cost of making this exhibit and to justly apportion among the exhibitors the allotted space. Careful consideration by the Board of Managers of all details shows that the fixed charge of five dollars a square foot and three dollars for every additional square foot is a safe and just basis of apportionment of the expense. One club writes: "This is most exorbitant. Why we exhibited at our State Fair for nothing!" True, and we exhibited at our own beautiful World's Fair; but there were cases, attendants, and all the small expenses involved in the transportation and placing of the exhibit.

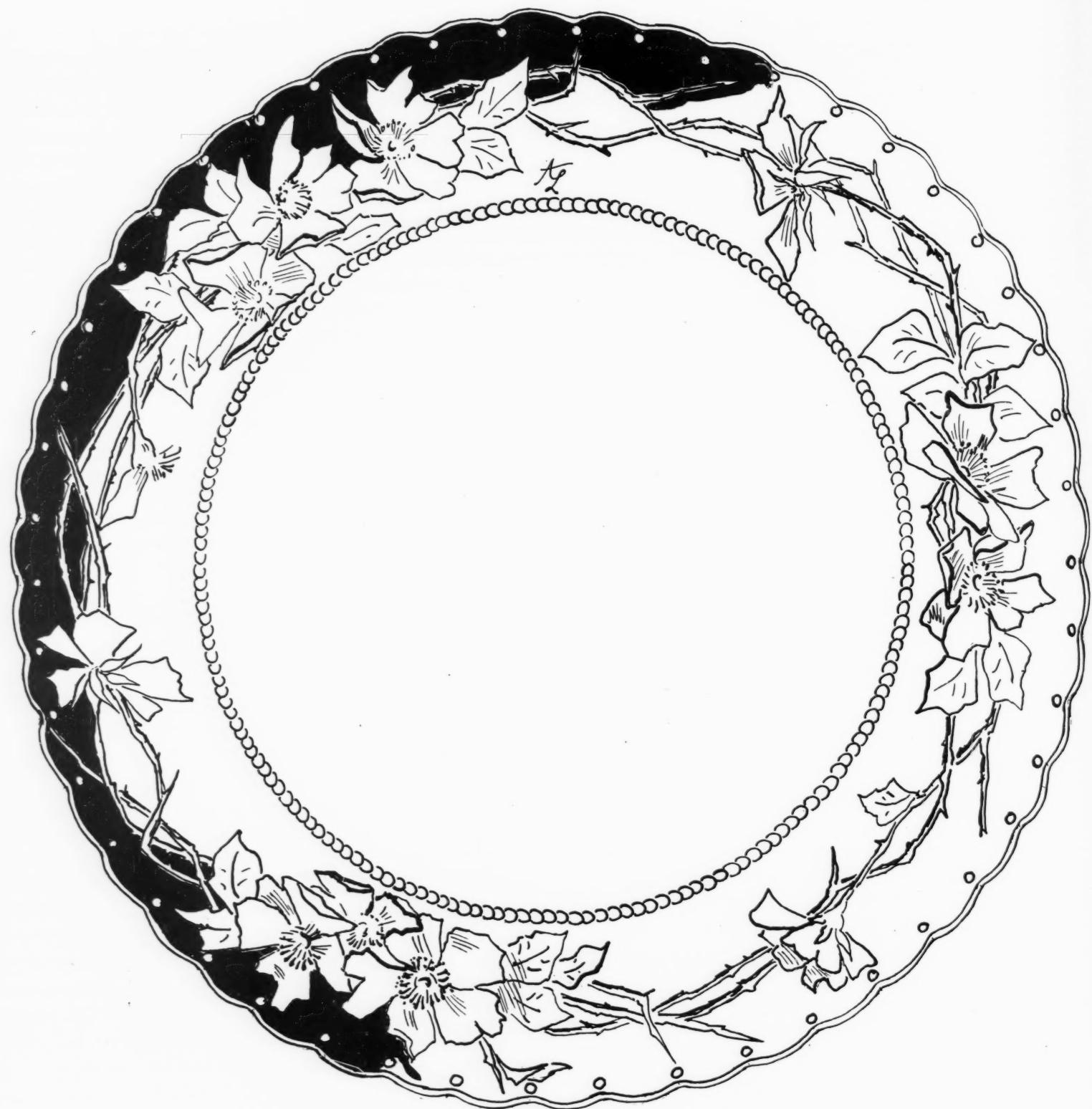
The French charge for every detail, and while the National League is in good financial condition, it cannot install an exhibit in a foreign country free of cost.

The exhibitor will have the advantage of an *individual* exhibit. He or she will be so catalogued and passed upon by the jury. Were an individual to exhibit *alone*, the cost would be two hundred dollars at least.

There should be uniformity as to cases, frames and cards. Let each exhibitor's work stand an equal chance, and let it be entirely upon its own merit. Let it be a *dignified* artistic exhibition. Fortunately those who have so generously responded are of the best workers and realize what it is to make a good representative exhibit, but a few can scarcely undertake the financial responsibility of the whole thing. Everything is being done to reduce the expense of it, and the managers are anxiously awaiting a sufficient guarantee of funds to preclude the possibility of failure.

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The United States Navy is supplied with china from the Royal Copenhagen factories, which at one time received the order from Washington for thirty thousand dollars worth of china. It is claimed that the severe tests have proved the ware to be very durable.



DESIGN FOR WILD ROSE PLATE—MRS. ANNA B. LEONARD

DESIGN FOR WILD ROSE PLATE

Mrs. Anna B. Leonard

THIS design will look well in monochrome, say blue on the white china, for an ordinary dinner plate, or it could be used on a smaller plate for a tea or breakfast service.

If carried out in color, the design can be used in flat enamel without any further ornamentation, or if merely painted on, there may be, just a very narrow little edge of turquoise blue with a dot of turquoise enamel at the beginning of each scallop, or there may be a deep rich green behind the design running out to the edge of the plate.

The design would look well, drawn smaller and nearer to the edge. If closely observed, there will be seen three larger spots of pink in the design and three smaller ones coming in between, which balances the color in the rim.

Keep the colors clear and crisp. Use the Lacroix colors in powder form—or any of the corresponding colors given in our color chart of the June number, where we have compared the different names of colors to one standard—Carmine No. 3, which at first use quite delicately, Moss Green and Apple Green (which should be mixed with almost half Mixing Yellow), Brown Green, Deep Red Brown, Brown 4 or 17, Mixing Yellow, German Ruby Purple, German Yellow Brown.

Vary the shades of pink in the petals, and the shades of green in the leaves. Use sharp little touches of Deep Red Brown, on the stems and leaves, and an occasional touch of German Ruby Purple on the sharp edges of the petals. The centers are of Mixing Yellow with a delicate touch of Apple Green nearer the center, and the stamens are Yellow Brown, darker touches of Brown Green and Deep Red Brown.



TREATMENT FOR POPPIES

Mary Chase Perry

THE conventional shade of poppy red may be used pleasingly in the flowers, if there is plenty of cool green and brown of the purplish cast in the background, or a strong green border with the leaves and buds cutting directly into it, makes a positive and striking decoration, especially at the top of a tall piece of china. But the varied shades now found in Poppies, give the opportunity for greater delicacy and an unlimited scope for developing color effects.

The large central Poppy is pale and of the reddish pink order, and may be laid in for the first firing with Pompadour, using Moss Green toward the center, with Meissen Brown and Finishing Brown in the dark stamens. Drag some of the same color—Pompadour—into the edge of the flower at the left, with a wash of Ruby over the other petals. Use Olive Green, with a touch of Brown Green toward the center.

The Poppy at the right is deeper, with Ruby in the lighter parts and Roman Purple and Banding Blue in the shadows. The half shown flower at the right is very delicate and decorative, treated with a wash of Lemon Yellow and Yellow Brown in the upper part with Pompadour in the darker side.

The leaves and buds are Apple Green and Russian Green in the light shades, with quite a bluish cast, and Brown Green and Shading Green in the dark edges. A little Moss Green may be used sparingly to give life but if too much is used it gives a crude "greeny" effect. The shadow flowers and leaves are of pale Copenhagen in the lighter part of the design and of a light wash of Gold Grey in the darker. At all

events, make these shadow washes as simple and flat as possible and absolutely without detail.

If one has worked sufficiently to have gained control over his materials, it is as well to put in the background at once, so that the colors may melt into it, while they are still moist, or if one prefers to do so, the design may have been carefully suggested in outline and the background laid before the flowers were painted at all. This latter method is more often pursued by proficient workers, but the beginner is more apt to have clear results if the design is fired before laying the background. In this case it may be put in the first thing before the second painting. Make it with pale Lemon Yellow and a soft lavender made of Violet No. 2 in the lighter parts, above the design and near the flowers, with Yellow Brown and Meissen Brown below. Use strong Copenhagen and Gold Grey in the deep parts. One will have to exercise his own instinct for color, as no amount of dictation will yield a harmonious result. See that the tones are in correct relation to each other, and that no one part jars upon another. Again, see to it, that the background, as it appears to go underneath the design, carries the same tone to the other side. For instance, do not put Yellow on one side of a straggly stem, with Russian Green on the other, allowing the stem to break the two. Rather let one color flow underneath and unite with the other in open ground. Of course when there is a large mass of the design, there is room for change of background beneath. We frequently see broken-backed vases—otherwise good in form—with the background made "choppy" by this very abusive treatment. Before firing, the strong lights and accents may be taken out with a pointed stick wound with a bit of cotton. Be especially careful to preserve the character of the prickly buds and seed pods. No harm comes from leaving the white of the china in the light parts for the first firing.

If the background has been laid, after the paint has become too dry to be "tacky," the colors may be modified and strengthened by dusting on the powder color and letting it go directly up to and into the flower and leaves which are in shadow. Fire very hard, so that the paint will become one with the glaze, not minding if they lose much of their strength, for strength can be attained again, but if there is not a good glaze after the first firing, it is difficult to make it come another time. For the second painting, strengthen with the same colors, yet using other tones as they would naturally be reflected from one portion of the design to another—it will prevent the look of hardness—a wash of Pale Yellow on the light part of the light flower and touches of blue as well. In the deeper Poppies, a wash of Banding Blue and Yellow Brown in the light parts will help to hold the study together. Before the second firing, see that there is a sense of unity throughout the whole, so that it has an easy feeling, perhaps lowering one part by deepening it or giving dash to another by taking out a light.

In a study of this kind a third firing is a great improvement if not a necessity, as it gives opportunity to give finish by glazing again. Washes of Ruby will generally result acceptably and touches of Shading Green and Dark Brown will help to accent parts which stay back too much. If one chooses, a little enamel mixed with Moss Green, to take off the staring white, may be used in the buds and stamens and on the stems in slight touches. Be sure that it is well fluxed, so that it will melt easily in a low fire—for remember that the last firing will be a light one, so as not to disturb or lose the half tones and "speaking touches" which have just been put on,

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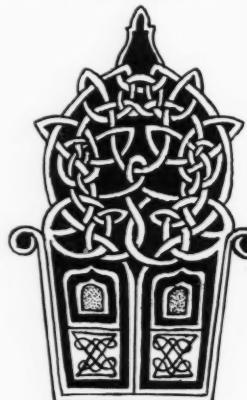


HISTORICAL ORNAMENT—CELTIC



CELTIC decorative art had its origin in Ireland. Many similarities can be found in the art of Russia and Scandinavian countries, showing a common origin, and it is believed that the Irish missionaries carried their art with them to these countries. But, without doubt, the Celtic form of ornament was the growth of Irish soil. Interlaced ornaments formed almost the only element of the earliest period; this is essentially a primitive method, suggested by interlaced cords, the pliancy of this medium giving curves instead of angles as in Arabian geometric designs, and making a great variety of designs from this simple element.

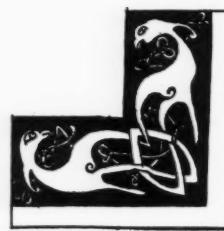
There is a real charm in following the complications. The skillful divisions, clearness of links, ingenuity in windings, show a knowledge of ornamental construction. There is an entire absence of foliage or vegetable ornament in the primitive Celtic art. The distinguishing peculiarities are the extreme intricacy and excessive minuteness and elaboration of the interlaced designs. Later, strange and monstrous birds and animals with long top-knots, tongues and tails intertwining in almost endless knots (sometimes called Runic knots) served as terminals to principal lines, which



No. 1

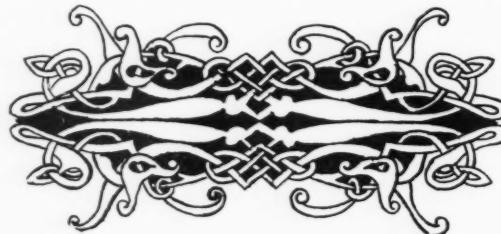


No. 2



No. 3

were then made to represent bodies elongated out of all just proportion or probability, from which emerge feet or claws corresponding with the head. These fantastic and grotesque images constitute a separate art, which interlacings alone could never have done, other races using the latter form of ornamentation.



This art, so fantastic with its endless and tortuous windings, its fanciful and distorted forms so drawn as to fill the required space regardless of nature, remind us forcibly of Irish ingenuity in twisting and ornamenting the truth so as to fit the circumstances, until the original form is scarcely recognizable. And after all we have to admit the artistic effect of the distorting of truth as well as of form.

The colors used are dull blue, dull green, orange, red, black, buff and white.



PLATE BY MISS VILAS (PAGE 203)

Application

to Modern We would suggest as a treatment for this, a dull blue design on a dull green ground outlined in black; or the alternate panels **Design** might have a green design on a blue ground; from the design to the edge of plate should be a buff, either light or dark.

TOBACCO JAR BY MRS. ROBINEAU

Ground, buff. Design in dull blue on a black and dull green ground; a touch of red or orange might be used in eyes.





Adelaide Arnot-Rosineau.

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THE APPLICATION OF ORNAMENT

A. G. Marshall

FOURTH PAPER



HE decorator, no less than the portrait and figure painter, should understand the effect upon the emotions produced by lines, masses and colors. Lines are the most important element in composition both of pictures and ornaments, and their influence is none the less felt when they are lost in full chiaroscuro than it is in



Fig. 1



Fig. 2



Fig. 3



Fig. 4

a drawing of pure outline. Not only do they form the skeleton or constructive framework of all designs, but they determine the last refinements of detail as well; and they govern expression quite as much in a decorative scheme as they do in a face. Indeed it seems quite probable that the expression of lines throughout nature and art is understood by an unconscious mental reference to their significance in the human face and gesture. I have not seen any allusion to this principle in any treatise on ornament, and doubt if it has ever been recognized as an important and often dominant factor in the impression made by ornamental designs, lightness or somberness of tone and brilliance or sobriety of color being supposed to determine the entire effect upon the emotions. Reference to Figs. 1 to 6 will make plain the expression



Fig. 5



Fig. 6



Fig. 7

curved somewhat upward from a central point, express cheerfulness, lightness and gaiety. Chinese architecture, for this reason never seems serious and is always suggestive of toy construction. Designs having as motives upward bends or curves or arrangements on such lines will give a cheerful effect and suggest pleasure and joy; while lines sloping or curving steeply downward from a central point are expressive of sadness or solemnity, as seen in Gothic construction, and can be depended upon for a similar, or at least sober, effect in decoration. Lines inclining or curving a little downward from a center suggest protection, shelter and coziness, like the ordinary roof gable or an umbrella or spreading branches of a tree. Very steep upward slants or high springing curves give a feeling of sublimity, excitement and exhilaration, like mountain heights and leaping fountains. And the vertical is always associated with dignity and majesty, possessing the repose of power, as the level possesses the repose of sleep or inertia. Horizontal lines or bands increase the apparent breadth of an object, and perpendicular ones cause objects to appear more slender. (Fig. 7.) Inclined lines, and all "running ornaments" which are based on them, like many "arabesques" and much French and other scroll work, lead the eye in the direction of the inclination (Fig. 8), hence in themselves are lacking in the element of repose. They should not be employed in situations where it

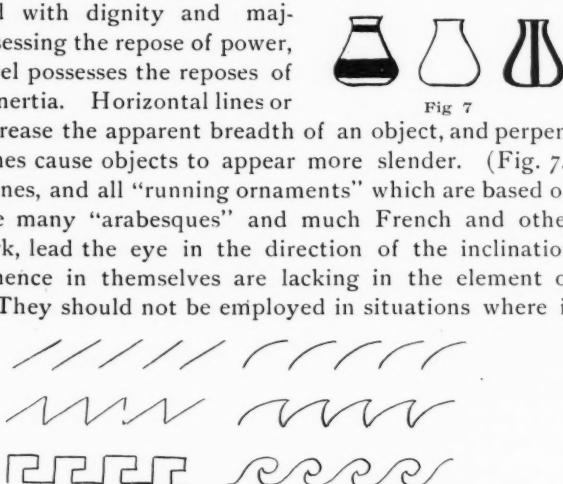


Fig. 8

is desired the eye should rest, or to decorate the most important feature of an object, room or building. As subordinate decorations for edges of utensils, moldings, etc., and as connective links between principal features, they are appropriate, When used completely around anything, the effect is best when they can be seen at once in the entire circuit, as around a plate or the inside of a room, and are less pleasing around

the outside of a box or a dish, in which case the eye is led merely to the outline in any view. They should never be used simply to cross a surface where there will be an abrupt stop after leading the eye to nothing, as in Fig. 9. Such ornaments, however, are

very properly adapted to similar situations by reversing half and introducing a center piece as a point of repose (Fig. 10). This shows the beautiful way of using running designs as bands around utensils, like a belt fastened with a clasp. Spiral motives, twists and whirling effects (Fig. 11) should be carefully considered in their application, as the unrest in them, however beautiful in many situations, is inconsistent with the highest dignity.

Fig. 9

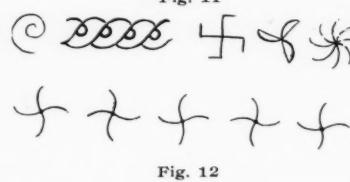


Fig. 10

Hence they are never good for grand ornaments or center pieces of important or monumental things. The Japanese make very clever use of such motives, but always apply them where

lines in various positions. The level gives absolute repose, calmness and absence of excitement. This quality so pronounced in ancient Egyptian and Greek architecture, is due to the emphasis given to horizontal lines in construction and decoration. In every instance where repose is to be secured in ornament, the introduction of level lines or bands, when consistent with the form to be ornamented, is the easiest and surest way of accomplishing this result. Lines sloping or

Fig. 11

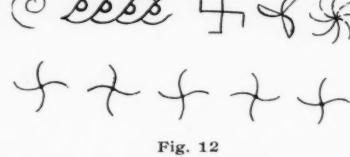


Fig. 12

thoroughly appropriate. By reversing alternate figures of that kind very quaint and pleasing bands may be made having a sort of rhythmic, dancing effect (Fig. 12). And by bringing such motives close together, either all in one direction, or reversing alternately, and by separating them and introducing connecting lines, an

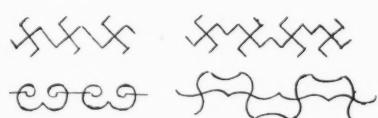


Fig. 13

endless series of rhythmic ornaments may be invented (Fig. 13).

Repose is an attribute of many forms, the circle, ellipse, oval, square, oblong, lozenge, hexagon, octagon, etc., which are constantly employed as the bases of center pieces and medallions; and this quality may be secured in almost any symmetrical form, if kept simple (Fig. 14), and an infinite



Fig. 14

variety of ornaments constructed in this way are emphatically resting places for the eye and should be used for centers and at salient points. The circle, ellipse and curved forms generally, either as frames or as structural bases for ornament, give more spaciousness and buoyancy of effect than squares or other forms bounded by straight lines. Where unsymmetrical designs are employed, as where the human or some

animal figure or floral motive is treated freely and without formality, repose must be sought through a proper balance of parts, very much as with the composition of a picture or statue, and strained attitudes and violent action will be found very difficult to handle satisfactorily in elevated and serious decoration. It should not be forgotten that it is perfectly proper to treat separate keramic pieces or articles of furniture, etc., in pairs, right and left, to be seen together, the "action" of their forms or decoration being toward each other, or towards a third, self-poised and more important piece which is to be their center, like the keystone of an arch. Needless to say that such groups must be designed as one harmonious whole.

The festoon and arrangements following its lines are

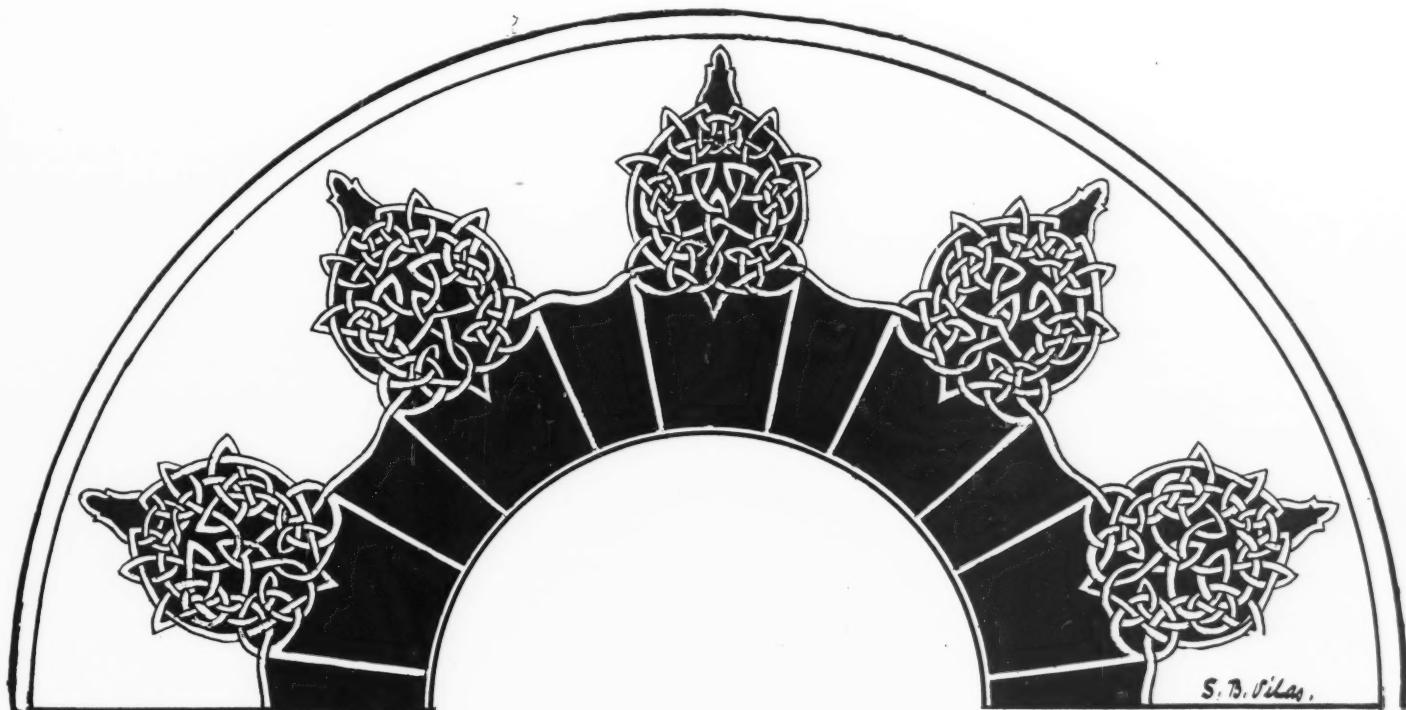


Fig. 15

valuable elements in formal decoration and may be used with great style and stateliness of effect. The wide and shallow festoon, with knots above the points of support, is especially festive and joyous in character, and yet in perfect repose (Fig. 15). The deep and thick festoon, with drooping knot, is, on the other hand, heavy and solemn in effect (Fig. 16.)



Fig. 16



CELTIC PLATE DESIGN—SARA B. VILAS

KERAMIC STUDIO

JARDINIERE
Mrs. S. E. ZeublinCHOP PLATTER
Eva E. AdamsVASE
Mrs. A. A. FrazeeVASE
Mrs. E. C. Humphrey
VASE AND PLATE
Lillie E. ColeVASE
Mrs. R. M. McCreeryTEA POT
Helen M. ToppingVASE
Mabel C. DibbleCUP AND SAUCER
Mrs. Adele Lawson
HOT WATER PITCHER
Grace H. PeckPITCHER
Mrs. F. M. Sessions
PLACQUE AND BOWL
Mrs. L. T. StewartSMALL VASE
Mrs. F. M. SteeleCHOCOLATE POT
Mary A. Phillips

CHICAGO LETTER

THE Atlan Ceramic Art Club opened their seventh annual exhibition at the Art Institute on Tuesday, November 21st, with an afternoon reception, for which one thousand invitations had been issued. Despite the rainy, disagreeable weather, a very large attendance marked the interest felt in the work of this club.

Naturally, the chief attraction was the "Exhibit for Paris." The space given to the Atlan Club at the Paris exposition is a direct compliment to their fine strong original work, and the club members appreciating this faith in them, have succeeded in making the finest exhibit they have ever shown at the Art Institute. The choicest of this has been selected for Paris and placed in two cases, in order to give space for each piece. The photograph however shows one case arranged so that at least one piece from each member is visible. The Atlan Club work will fill a case just within the arch of the main facade of the Palace of Industries, a conspicuous and fitting place for this exhibit.

With one exception, every piece was painted during the present year and never before exhibited at the Art Institute, so perhaps a brief description of this case will prove of greater interest than a general one.

Commencing at the left of the photograph, the large jardiniere in Persian design, by Mrs. J. E. Zeublin, is a rich and harmonious piece in colorings of dark blue, green and browns on the pure white, with touches of red to enliven the quiet tones.

A chop platter, by Miss Eva E. Adams, has a brilliant and yet delicate design in pink, turquoise, green and yellow, with a rich darker border in blues.

The little teapot, by Miss Helen Topping, is most charming, or as one member of the club said, "the color scheme is distracting." Only simple blues and greens, with touches of yellow—but its the "knowing how" that makes so many bits of china from the Atlan Club a delight to the possessor. In fact the repetition of "blues and greens" and so few colors

mentioned, make, I fear, a dull showing, but the reality is far from dull, and though the palette used by the club is very small, there is not the slightest trace of sameness, and where brilliant, no crudeness, and though soft, not dull or weak.

Mrs. R. M. McCreery's vase, *fleur-de-lis* in old blues on creamy ground, with gold and blue band at top, is simple but very good, and the small hot water pitcher with an artistic arrangement of hydrangeas conventionalized in soft violets, blues and greens, with ground of yellow lustre, by Miss Grace H. Peck, is so delightful that it attracts the eye at once. The large vase with pink chrysanthemums, pale blue lilies with bright little scarlet blossoms and many leaves, all in enamels on white, with severely conventional band at top in dark blue, yellow and pale green enamel, is by Miss Mabel C. Dibble.

The beautiful peacock vase, by Mrs. A. A. Frazee, is most striking. Persian in design and coloring, rich but not glaring—it is an interesting study to all. The beauty of the cup and saucer at left of this vase unfortunately is not revealed in the photograph, but Mrs. Adele Lawson has received many compliments upon her work. The cup and saucer are divided into panels by double bands of two distinct designs, but perfectly harmonizing; the panels are filled with lotus blossoms.

The quaint little pitcher at the right is even more quaint in coloring—pink, blue and yellow flowers on a violet lustre background, with stiff little nosegays standing upright around the neck, making one hesitate to decide whether it is one or two hundred years old, or just a delicious bit worthy of the Atlan Club. This pitcher represents Mrs. F. M. Sessions in the Paris case.

The large plaque in the foreground is an original arrangement of the humble dandelion, by Mrs. L. T. Stewart, in dark and turquoise blue enamels with lustre background. It is well designed and carried out in purely conventional forms, with the motif not lost sight of in any portion of the plaque. Mrs. E. L. Humphrey's tall Moorish shaped vase is correctly treated in Moorish style—design, color and shape all harmonizing. The color scheme simply dark blue with purple tone,

green and yellowish brown, with a yellow lustre background, makes a striking appearance.

The large vase at the extreme right, by Miss L. E. Cole, is truly Persian. The all-over design of violet and white enamel blossoms, encircles a delicate pinkish red flower with connecting bands and garlands of green and pinkish red. A background of yellow lustre adds greatly to the strength and quality and makes a most artistic and pleasing vase.

A dainty vase by Mrs. F. M. Steele is the only piece with a Japanese motif in this case. A simple bamboo design on a grey-green ground, with a narrow delicate band of vivid scarlet, black and gold tracery at base and top, but so satisfying that one feels the truth of the Japanese method of showing but one, or at most a very few choice bits at a time. It is enough when perfect. The last piece is a beautiful elaborate chocolate pot by Miss Mary A. Phillips. A rich dark band reaching up fully one-third the height of the pot, then an all-over design of pink blossoms and irregular scrolls and leaves, with again the richly colored band at top, a perfectly designed and artistic piece of work.

Besides the pieces shown in the photograph, are a number of beautiful things also to find a place in the Paris case. A hot water pot in delicate pinks and greens; a blue, green and

colors with the peacock as the motif. A number of very decorative plaques. A low vase with blackberry as the motif on greyish yellow lustre background. A beautiful vase with



MRS. J. E. ZEUBLIN.



LIBBIE E. COLE.

HELEN M. TOPPING.

gold all-over cup and saucer, also one with pink, green and black on gold ground—both of these in Persian design; several finely executed plates, a quaint bowl, and a lovely peacock plate. One of the prominent Chicago papers says, "Among all these pieces by which the Atlan Club will make a conspicuous showing for ceramic art in America at the Paris exhibition, there is not one which is unworthy to stand the test of prominence to which it will be subjected."

Six of the remaining cases were filled with just as original and artistic work as the Paris case, while one held the beautiful figure work of Mrs. A. A. Frazee and Miss Mary Phillips. The chief piece in this case was a finely executed panel named "The Brother's song." The cool marbles of a monastery court, with many dark gowned brothers listening to the song of one of their number—a most interesting study in every detail. This is Miss Phillips' work, also several well designed bonbonnieres. Mrs. Frazee's work in Rookwood effects is delightful, the jolly little darkey being especially adapted to this style, but a small pitcher vase with a dear little Dutch baby on its golden brown surface was simply charming.

Only a few words can be given to the remaining cases. A jardiniere (small) with brilliant butterflies and tiny white blossoms on a dark blue matt ground. A small vase in Persian

a yellow lustre over flowers and all, making almost a mother-of-pearl effect. A covered jar with copper color lustre background, and another with white flowers in enamel, shaded into pinks and blues, with entire background in rich dark blue enamel. A graceful tall Rhodian vase in cool blues, green and violets. These are perhaps the most noticeable, but a small case of simple soft blue designs on white and blue and green on white, attracted many favorable comments, thus proving untrue the statements often made that "conventional work is so difficult, complicated and elaborate." Difficult truly, but often the most simple designs call forth the enthusiastic admiration of the entire club at one of their "criticism" afternoons.

The club members surely should feel satisfied that their progress the past year has not only been noted but appreciated, for never has the Atlan exhibit awakened so much interest, especially among artists and critics.

The attendance during the two weeks has been good, the sales very satisfactory and particularly have the comments and praise of the strangers within our gates warmed our hearts, their first surprise over the total absence of all floral decoration—so closely connected with china painting in all minds—having passed away. A thoughtful study of the work on ex-



MRS. A. A. FRAZEE.

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hibition brought out hearty words of commendation and encouraged us to plunge into the work for 1900 with unabated zeal and the determination that the exhibit of 1900 shall surpass the present one even without the incentive of the watchword for 1899 "Paris." "Appreciation" can force us to conquer difficulties that would be almost insurmountable otherwise.

MABEL C. DIBBLE

After reading Miss Dibble's most entertaining and instructive letter from Chicago, the editors would like to quote from the criticism of James William Pattison and also to say that Miss Dibble's modesty prevents her describing her own work, which ranks with the best of the club. We heard from an artist and critic that her chrysanthemum vase which was large and in Chinese treatment was indeed a "noble thing," there being blossoms of different colors. Miss Dibble showed courage in attempting it, but the result was harmonious and artistic, showing her skill as well as thought and study, thereby mastering her subject.



MRS. F. W. SESSIONS. GRACE H. PECK. MABEL C. DIBBLE.

Mr. Pattison says: These artists seek to reach over the departing centuries and touch the lyre of the ancients, that some sweet melodies may be re-awakened to their edification and ours. All history of art is studded with adapted gems from the ancients. If the result in this case shall take upon itself the personality and character of Americanism all is well. But all things here are not Oriental by any means.

The blackberry vase of Mrs. Stewart is purely indigenous and an original composition. The object is simple in shape (how restful is simplicity), only a bulging bottle, undertoned in lustre of color that the author calls "Yellow." No matter about the name; it is the sort of yellow that tries to be grey green, and it sets off well the blackberry leaves profusely distributed. The white blossoms are formally grouped, and the dark berries likewise. A neat band keeps the horizontal line to sustain all this elaboration. What is good in it is the skillful way in which the design keeps its place and forms a series of parts that go round and round, each doing its special work in the whole.

This artist's "Dandelion Plaque" (also for Paris) is another original design, and correct, even if the blossoms are "original," as well as the arrangement. Had the flowers been kept to the yellow, that we suspect dandelions owning, the rest of the plaque would have had to have the same tone.

As it is the artist is designing in blues and catches the field flowers named only for the sake of form. Of course they suggest the German corn flowers.

In speaking of Mrs. Frazee's Peacock vase (Persian) he says "It is one of the most important articles in the room. It goes to Paris and the French will like it. I select this because of its individuality, as well as for the ingenuity displayed in conventionalization of peacock forms. The shape of the vase is maintained perfectly, the architectural characteristics are well understood and the combinations of color quiet and still very rich. One must see this work to understand its beauty.

Mrs. Humphrey sends to Paris a plate. Its center is plain (as are all the plates here) only the rim is treated. Several bands of varying warm red of excellent quality circle this rim, but are cut by panels of mat-gold, the whole tenderly broken by green leaves.

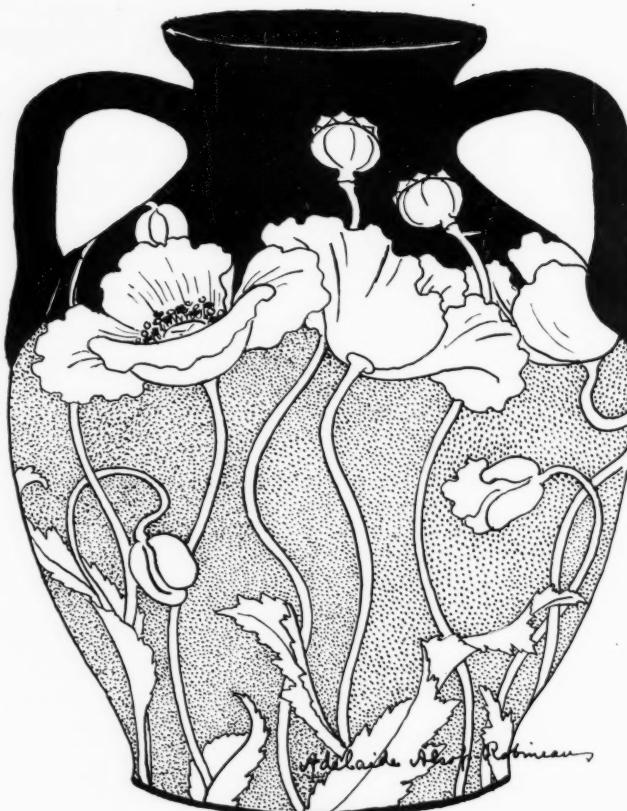
"Throughout the room one finds evidence of careful training in the suitableness of applied form and attention to the sentiment of decoration, rather than to realism. Perhaps nothing is more generally admitted at this moment than the good sense in treating all such things as an architect would do it. For is this not architecture?"



SUGGESTION FOR VASE IN POPPIES

BACKGROUND, yellow brown lustre; neck of vase in dark brown, Poppies in gold outlined in black. In second fire shade Poppies with ruby lustre and stems and leaves with light and dark green lustre, or

Light green background, dark green neck, Poppies in white shaded with pearl grey and white rose outline, in black or gold, or Poppies and leaves in brown on a celadon ground, the neck of vase a darker brown.





A.H.R.
Miles Habit
Dys.



For Treatment see page 210

STUDY OF WILD ROSES—HN



SES-HENRIETTA BARCLAY WRIGHT

KERAMIC STUDIO

LEAGUE

NOTES Designs for the government table service will be submitted to a jury selected by the Chairman of the Educational Committee. The names before the board being Mr. Louis Prang, Mrs. Candace Wheeler and others not decided upon.

Meeting of Advisory Board was held on the evening of January 3d. Reports from the committees on transportation and insurance (for the Paris Exposition) were heard. Reports from the various clubs in the League regarding their exhibit. There will be work sent from New York, Chicago, Boston, Detroit, Bridgeport, and probably Pittsburg, Denver and San Francisco. The response from the East has been very generous.

Schedule for the circulating letters for February:

New York receives letter from National League.

Detroit receives Chicago October letter from Jersey City.

Bridgeport receives Chicago letter from Providence.

Brooklyn receives Providence September letter from Indianapolis.

Wisconsin receives letter from National League.

Providence receives Brooklyn September letter from San Francisco.

Columbus receives Bridgeport December letter from Indianapolis.

Duquesne receives Wisconsin December letter from Jersey City.

Indianapolis receives Brooklyn December letter from Denver.

Chicago receives Detroit January letter from Boston.

Denver receives San Francisco December letter from Washington.

Boston receives San Francisco letter from Columbus.

San Francisco receives letter from Detroit.

Washington receives Duquesne November letter from Chicago.

CLUB

NEWS The December meeting of the Bridgeport League of Keramic Art was held at the home of Miss Hurd. Mrs. N. E. Worden read a most excellent paper setting forth the benefits of the public library to all keramic workers. Mrs. H. C. Waite, who was the critic for the day, afterwards spoke interestingly upon Holland.

The New York Society of Keramic Arts held its January meeting at the Waldorf-Astoria. Final business arrangements were made for the Paris Exposition.

Although we have had nothing but newspaper clippings giving an account of the Exhibition by the Kansas City Club, we have had letters saying the exhibition was very successful and that the work of members is steadily improving.

Nashville has started an Art Club, with the idea of establishing an Art Institute. The club is meeting with encouragement in the acquisition of active members and in generous subscriptions from men of wealth which will go towards a new building.

We received an interesting account of an exhibition given by the Indiana Keramic Association which we are unable to publish in full, owing to the lateness of its arrival, when our number has gone to press, so that we can give only a short statement. The President, Mrs. W. S. Day, and the Vice President, Mrs. J. M. Orndorf, were good enough to write to us. The club being comparatively new it will please those interested in the Keramic movement in this country to know that these officers say there was great improvement in the work this year, and that the sales were good and the attendance large. Each year's exhibit represents the work of the past year, so that comparisons are easily made. The exhibition was given at the "Bates House" with a special reception committee. Among the exhibitors were Mrs. Wilmer Christian, Miss Flora Greenstreet, Mrs. J. J. Gower, Mrs. C. J. Buchanan, Mrs. W. Perkins, Mrs. Lewis D. Stubbs, Mrs. B. F. Howard, Miss Katherine Conard (who has been studying at the Doulton potteries, England, and bears the distinction of being one

of a very few Americans who have been admitted there to study), Mrs. Henley, Mrs. T. B. Adams, Mrs. Thomas Harrington, Mrs. H. B. Smith, Mrs. Daniel De Prez, Mrs. F. O. Haver, Mrs. W. S. Major, Mrs. W. H. Welch, Mrs. O. C. Wilcox, Mrs. M. H. Woodsmall, Miss Flora Greenstreet, Mrs. Mary A. Phipps, Mrs. Geo. Fleming, Mrs. Ovid Adams, Mrs. Orndorf and Mrs. Day.

IN THE

STUDIOS Mrs. Fanny Rowell entertained the Jersey City Club at her studio January 8, Mr. Marshall Fry being the critic for competitive work. Miss Nora Hosler received first prize and Miss Mulford honorable mention.

Mrs. Florence Koehler, who has been the instructor and guide of the Altan Club, will be in New York during February and part of March to give lessons in keramic decorations and designing. Mrs. Koehler's influence in the West is so strongly felt and is bearing such fine results that she needs no introduction here, and all artists will welcome her. Mrs. Koehler thinks with the wonderful resources here of libraries, museums and potteries, that keramists should accomplish much that is truly artistic and original. Under her inspiring instructions we hope that such may be the case. Address all communications, care Mrs. Leonard, 28 East 23d street, New York City.

Mrs. Sara Wood Safford of Boston, will give lessons in New York during the winter at the Fry Studio.

IN THE

SHOPS China decoration in lustres is noticeably good from the German potteries and there is usually some all-over design of gold used where the lustre covers large surfaces. Light green lustre and steel blue lustre seem to form the favorite backgrounds.

The magnificent borders on the plates of the Russian china at Tiffany's should make those who are fortunate enough to see them, appreciate the artistic designs adapted from historic ornament published in the Keramic Studio.

The designs of the best plate seen, are confined almost entirely to the rims, and many of the designs are simple, but beautifully executed.

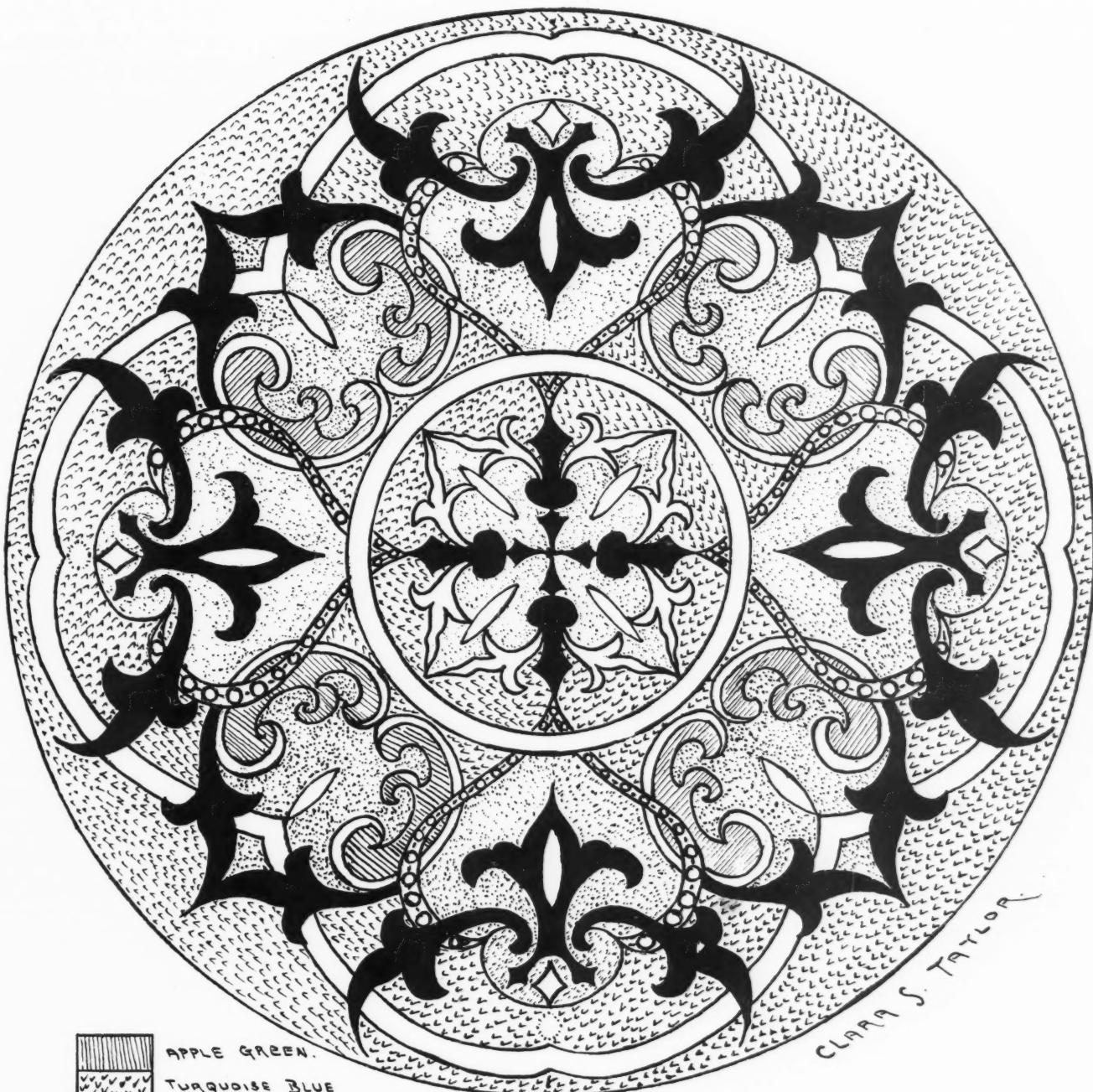
There is a certain fascination about the Royal Copenhagen china whether it is a vase, jar or table service. We give our preference for the blue and white, but the white violet pattern is always attractive and looks very elegant and clean upon the table. The Japanese are imitating it, but it lacks a certain individuality. We were distressed to find in one of the shops some Japanese cups done in the *rococo*. It seemed a pity to think of it!

WILD ROSES

Henrietta Barclay Wright

USE for the roses Dresden Carmine 53 (or any good pink.) Shade the more delicate ones around the center with White Rose, painting the centers with White Rose and Yellow Brown, and pick out the stamens to be washed over the second time with Albert Yellow. A little Ruby may be added to the pink for the darkest Rose.

For the leaves Brown Green and Dark Green, glazed with Moss Green J the second time. Royal Copenhagen and Purple Grey for the shadowy leaves. Shade the stems and some of the young leaves with Deep Red Brown. Blend softly for the background the shadowy tints of Copenhagen, Purple Gray and White Rose. A touch of Russian Green for the extreme light, very thin.



APPLE GREEN.
TURQUOISE BLUE
GOLD.
DARK BLUE.
WHITE ENAMEL
PINK ENAMEL
RUBY

BONBONNIERE—CLARA S. TAYLOR

THE proper colors of the design are given in the little chart which accompanies it. Each ornament or form may be outlined in raised gold, or a fine flat line of gold, the raised

line looking better. Divide the surface of the china into quarters, then eighths, then trace the design on in pencil, afterwards going over it carefully in India Ink.

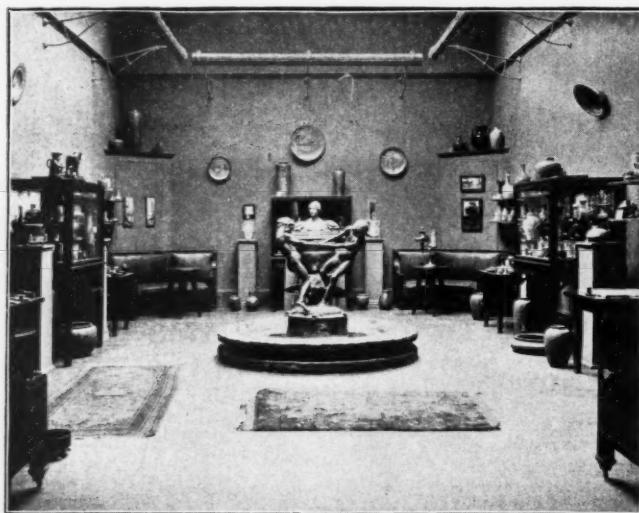
KERAMIC STUDIO

NATIONAL ARTS CLUB.



ECIDEDLY the most interesting exhibition this year has been the exhibit of American potteries at the National Arts Club. The walls of a green gray, the wood work of green oak, the fine lighting from above, made an ideal place for such an exhibit and brought out every possible beauty.

The most interesting exhibits were those of the Rookwood Pottery, Grueby Faience, Volkmar Ware, Newcomb Pottery, Dedham Pottery and the superb lustres of Clement Massier. Brouwer of the Middle Lane Potteries, showed some interesting effects in imitation of the ancient iridescent wares, which looked as if they had been through the fire of ages and come out burned and blistered, but the attendant iridescent effect was interesting. His attempts to use gold leaf under the glaze, or rather under transparent enamel were cheap and tawdry looking in the extreme, but we presume they were simply initiatory experiments.



GENERAL VIEW OF POTTERY EXHIBITION AT NATIONAL ARTS CLUB.

George H. Ohr, of Biloxi, Mississippi, showed some quaint potteries that reminded one of the ancient Aztecs. But the quaintest thing about him is his *huge* conceit. He adds a card with some legend inscribed to every piece, one of which describes himself as the only one and greatest variety potter in the world, or words to that effect.

The Rookwood Pottery's exhibit was extremely interesting, showing every style of glaze and decoration of the Standard ware, so well known with its rich reds, yellows and browns. A vase with tulips in pale mahogany tints on a warm grey yellow ground, another of thistles, and a big luscious pumpkin color vase with dandelions, were the most striking in decoration.

Of the "Sea Green Ware," the gem of the collection was a large jar in dull green grey, with brown poppies clustered around the neck, the stems making wavy longitudinal divisions all around the vase from neck to base.

A waterlily vase, tall and slender, had a grey green body and one lily in brown at the top, the stem reaching down to and encircling the base. A stunning vase was one in greys with a fish darting across the base.

Of the Iris ware, whose tones remind one of the faint reflection of a rainbow, the most unique was a decoration with a crane in low relief on the shoulder of the vase, and a vase decorated with waves.



VOLKMAR
NEWCOMB COLLEGE
BROUWER

Two other pieces quite unlike what one usually expects from Rookwood are in highly modelled form, one with three white fleur-de-lis raised in bold relief around the neck of the vase, and one vase, which at first glance seemed a piece of melted half opaque grey glass, resolved itself into a quaintly modelled mourning nymph.

The Grueby faience has a refined and restful effect, though seeing so many pieces together gives a sense rather of monotony. The decoration is in form and color only with a restricted range of both. The forms are very simple usually representing over lapping leaves. The colors range from greyish yellow to grey browns, grey greens and a few grey blues. The finish is a dull satiny effect and each piece by itself is a marvel of quiet, unobtrusive beauty. No collection would be perfect without a piece of this ware.

Mr. Charles Volkmar had two fine landscape tiles painted in the underglaze, framed artistically in black. They showed by their broad and bold treatment, the artist in pictorial effects as well as in the fine simple color work to which he has confined himself of late.



GRUEBY MASSIER MASSIER VOLKMAR
ROOKWOOD

The Dedham Potteries showed some interesting plates in various shades of blue and white modern decorations, with the glaze crackled and color rubbed in to represent age. Their





STUDY OF POPPIES—MARY CHASE PERRY

KERAMIC STUDIO PUBLISHING CO.



SUPPLEMENT TO KERAMIC STUDIO

FEBRUARY 1900



vases as a rule were hideous masses of glaze and lustre and lumps of clay, though there were a few redeeming specimens which recalled the Chinese colored glaze ware, one color running in streaks into another.

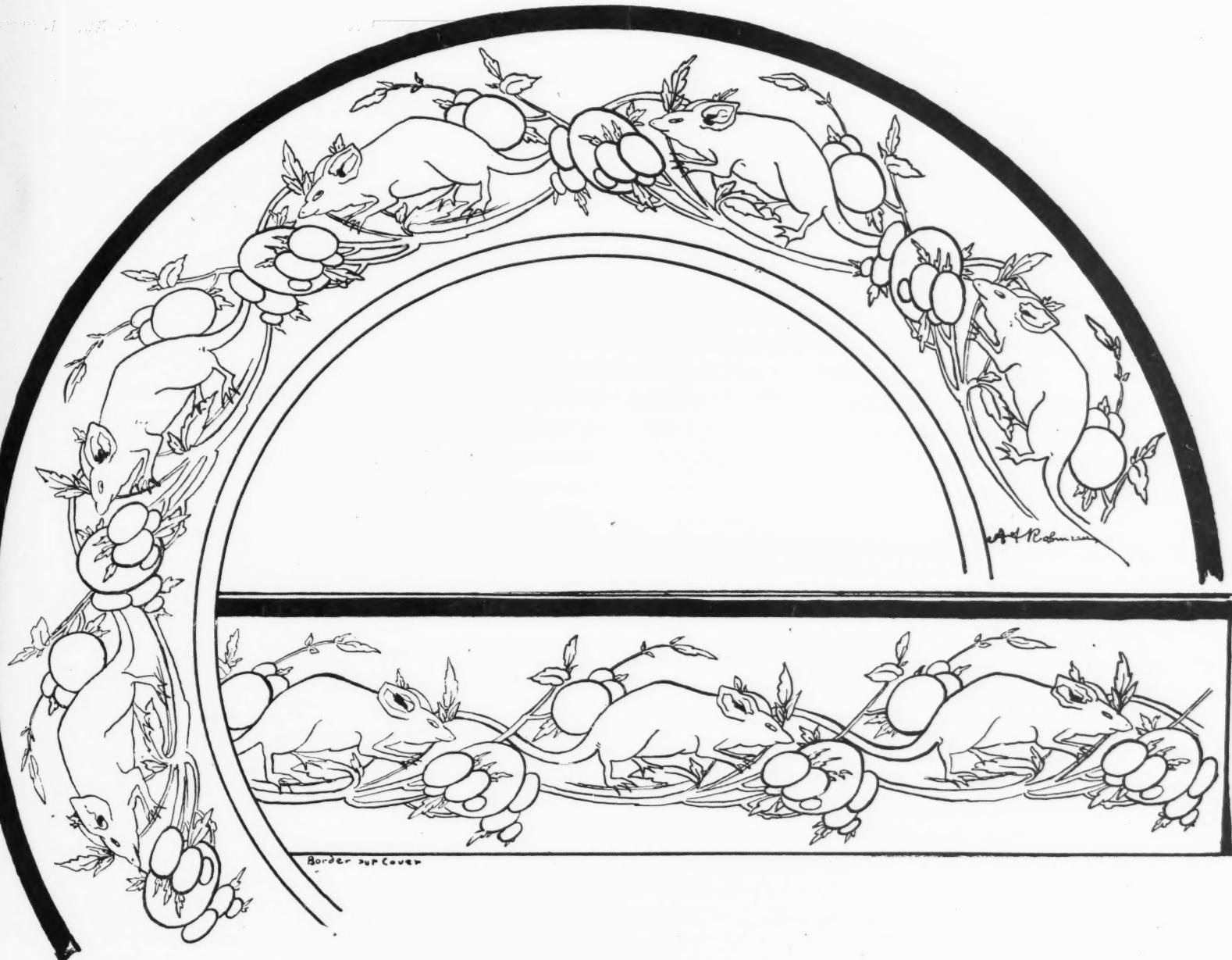
The Newcomb Pottery of which we have spoken before, was peculiarly interesting from the fact that the work is done by students. The coloring as well as designing was simple and artistic, most decorations being in blue and grey.

A vase by Miss Mary Sherer, the teacher, was well thought out, the decoration being of pine trees in lengthwise divisions all around the vase, the coloring, blue on grey, with just a little tinge of green in the foliage. Some of the pieces without decoration were most interesting in form and color. The work of the pupils pronounce the teacher an artist of the highest merit.

The lustres of Clement Massier, of Golfe Juan, France, were a marvel of accurate knowledge of the most freakish of mediums. He has no doubt how his color will come out, for he paints with them a sunset landscape with trees and water and distance too. The effect is obtained by the use of metallic oxides on stone ware, but such living greens and blues and violets, yellows, oranges and reds have not yet been discovered by us. The curious thing about them is that when you stand at a distance the entire design resolves itself into vague greys with scarce a suggestion of lustre. His is a method it will take long for us to fathom.

Other pieces are immense jars with flower or leaf patterns. and a plaque—with a draped figure in low relief over which the colors waver like the prismatic colors in a mist.

The exhibition is an education and an inspiration.



DESIGN FOR CHEESE DISH, ADAPTED FROM HABERT DYS—MRS. ADELAIDE ALSOP ROBINEAU

THIS can be carried out in flat color or lustre, the original application was in lustre. For the ground light green, the mice in brown, the vine and leaves in dark green, the

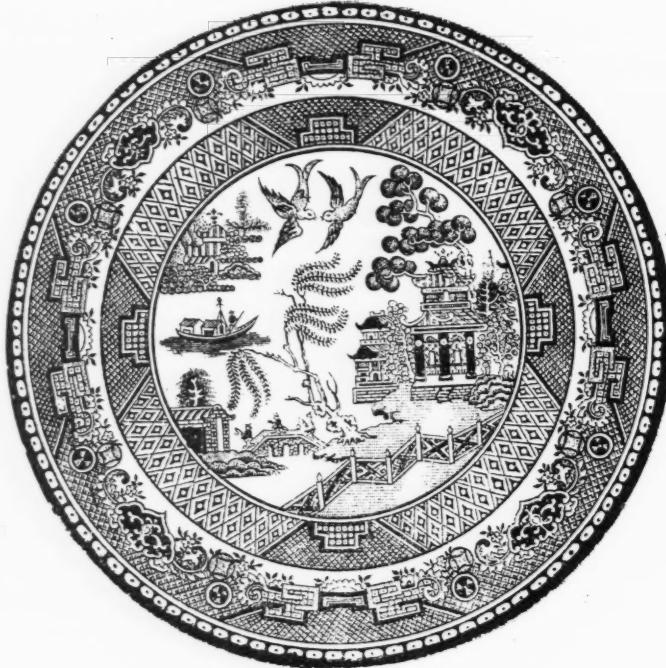
"cheeses" in different shades of yellow and orange, the whole outlined in gold. The different depths of color can be obtained by repeated washes in the second and third fires.

KERAMIC STUDIO

THE COLLECTOR

WILLOW WARE PATTERN

Loving birds poised on the wing,
Sigh when you hear the song I sing.
In a little boat one summer's day,
Two happy lovers sailed away.
Weep, sad willow, to your name be true,
For a father's wrath doth these lovers pursue.
O'er the bridge hard by his armed band
Hastens to meet them when they land.
To the lordly castle the maiden is led.
Her lover, alas! for his life has fled.
Beneath this tree with its apples red,
For her lover she mourns as though he were dead.
She is sleeping now beyond the fence,
Again they will meet some few years hence.
So whenever you see a willow pattern plate,
Be warned stern parents by the lovers sad fate.



THE "willow pattern" was undoubtedly the most popular ever made, and was first introduced by Thomas Turner of the Caughley works in 1780. Its great popularity led to it being copied by nearly all the other English manufacturers of that time. The cut herewith published represents the original pattern with the addition of eight indentations in the rim. This was in many instances slightly altered, some patterns having but two figures on the bridge, where the original has three; others very different in that the relative position of the lovers and bridge were reversed. The color was a beautiful blue, not so dark as that used on American historical designs or so light as that used on more modern dishes. In those days styles did not change with every season, as in our day, and the willow pattern was made for many years and reached far into the nineteenth century, in fact, some enterprising English manufacturer has lately reproduced it, and the unpracticed eye could hardly distinguish it from the old, but the connoisseur can readily detect the imposture.

The pattern was undoubtedly of Chinese origin, as were many patterns of that day. It was applied to both ironstone and china ware, but mostly all that is to be found nowdays is

of the former, which is not surprising, as the greater portion of the importations of table ware were of that material.

The writer has also seen the willow pattern reproduced in Cloisonné, which was very beautiful, as is almost everything that is produced in that elegant ware by the Japanese.

As to prices on the willow pattern, it is difficult to determine. At the Gov. Lyon sale in 1876 plates sold for one dollar each. Everything in the line of old dishes have advanced, and I have known of plates selling as high as three dollars.

COL. JOHN H. DRAKE.

• • •

CHEATS IN ORIENTAL CERAMICS

THE most inviting field to-day, perhaps, for the unscrupulous business man is in the trade of Chinese and Japanese antiques. There is hardly ever the possibility of detection in the frauds perpetrated. "Antiques" that were formed by a cunning Celestial twelve months ago are sold at enormous prices, and no one can dispute their claim to be antiques because the date of their manufacture has never been registered.

To understand how extremely difficult it is to come into possession of a veritable antique, it is necessary to go into the atelier of the Chinese or Japanese artist in his native country. One hundred years ago and earlier the Japanese and his neighbor loved art for art's sake as well as for the profit in it. He conceived and executed a vase of beautiful form, and then he broke the mould. That single vase whose creator could easily be told from the peculiar handiwork has become valuable from the fact that it is the only one of its kind, and not because it is more beautiful than those of later date. Art connoisseurs agree that the more modern artists—in fact the artists now living and producing—do infinitely finer work than their forbears did, both in design and workmanship. The early artists never registered dates. Because of this fact buyers of antiques are at the mercy of the dealer, and he in turn is at the mercy of the modern native Japanese and Chinese artists. But his business interests will not permit him to make this confession.

"We absolutely cannot rely upon anything that is told us," said a buyer. "I go to Yokohama, Tokio, Koba, and other art centres every year. In the first-named city, about ten years ago, I visited a large native art store. The proprietor, among other things, showed me a stone lantern, on one side of which was this inscription in Chinese characters: 'Presented to temple in 1774.' I looked the lantern carefully over and it did look its 125 years. I bought it, not because I believed its story, but because the price asked was reasonable. Before parting with it the owner told me the roundabout way by which it had fallen into his hands—a pretty tale, which, of course, I did not believe.

"Well, in the course of my stay, I came across another merchant. At this particular time I was looking for antiques. I began to deplore the fact that he had nothing sufficiently old. The next year I visited him his store teemed with antiques. I grew suspicious, and questioned him sharply, but his self-composure never deserted him. I got no satisfaction whatever from investigating. The natives preserve their secrets, and a traitor among them in their dealings with foreigners is unknown. I became convinced that they met our demands for antiques by manufacturing them.

"I have handled Japanese and Chinese art goods for twenty-five years. To-day I cannot tell between a piece made 150 years ago and a piece made fifteen months ago. These

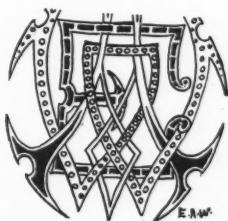
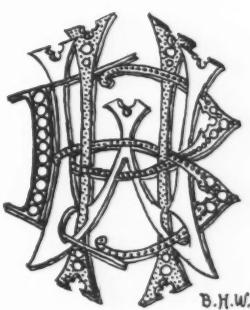
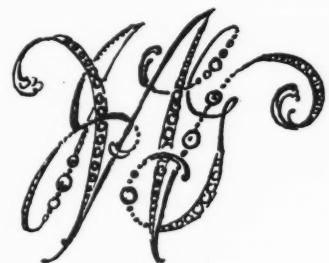
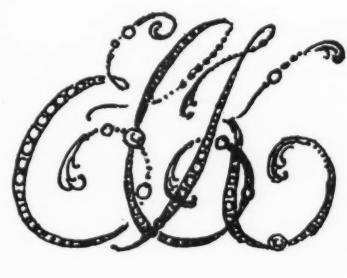
people are wonderfully clever imitators, and know how to give the semblance of age to their wares when it is desirable to do so."

Concerning the relative merits of the Chinese and Japanese art of to-day the merchant declared that the Japanese

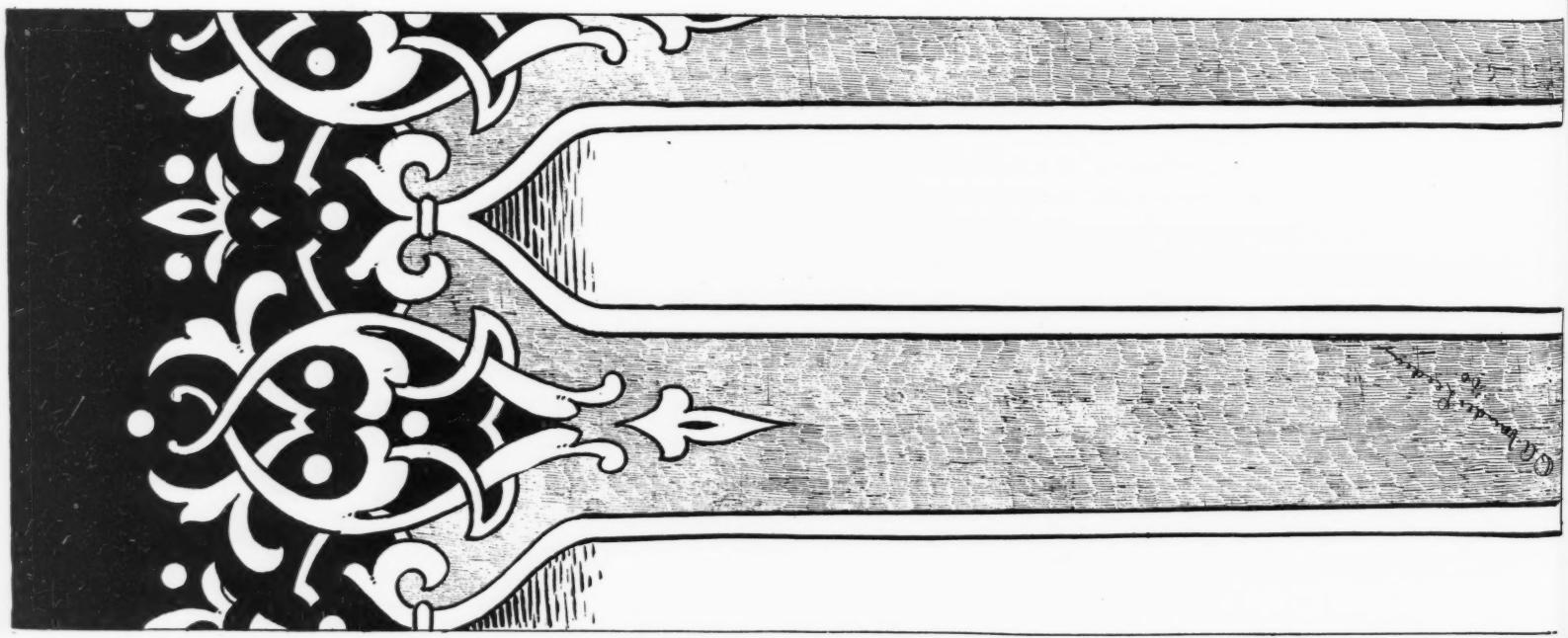
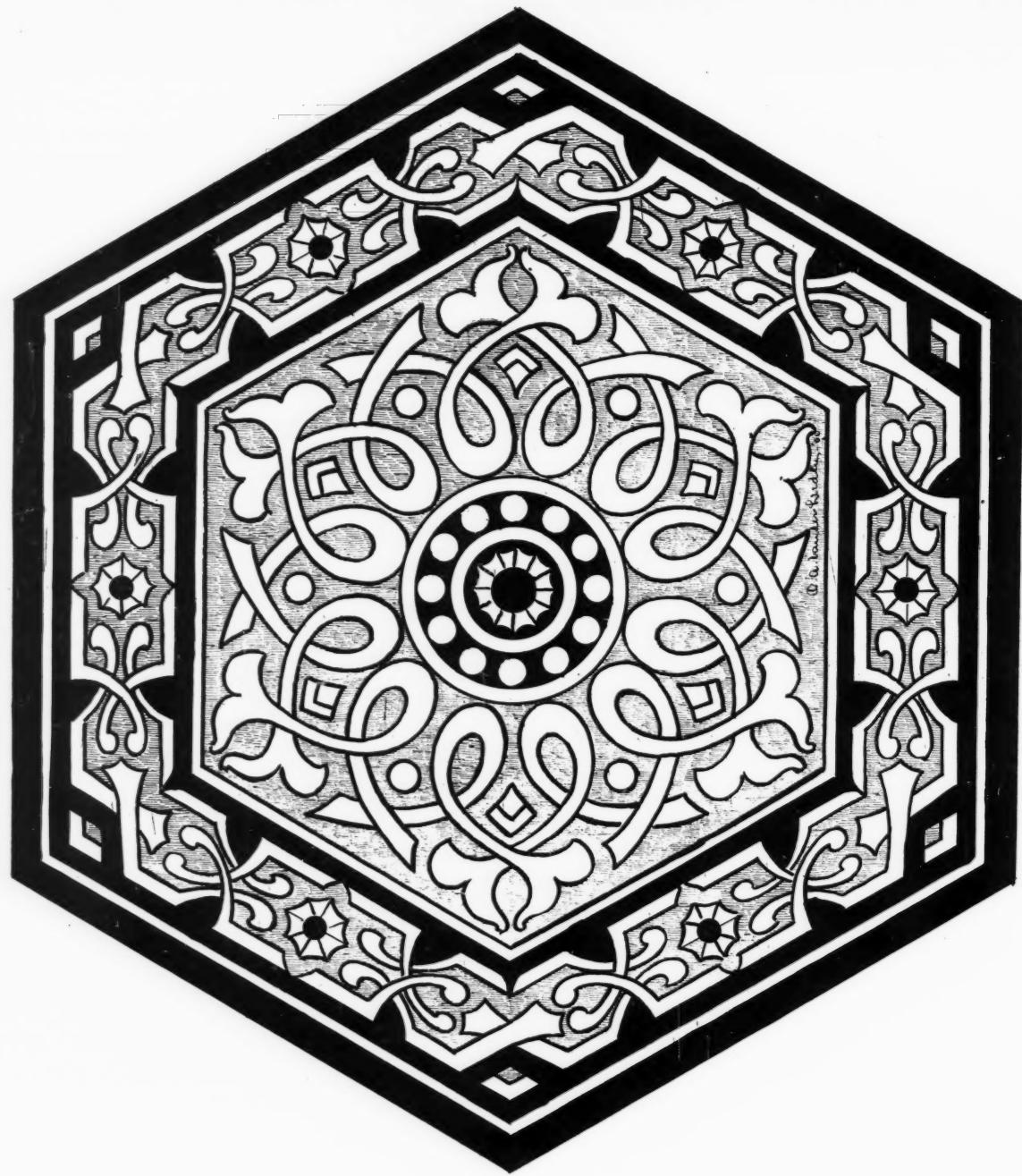
were killing their own trade through imitation. They copy the French, German and English ideas, and interweave them with their own until the native work loses its own peculiar character. The Chinese, on the contrary, cling tenaciously to their own style and refuse to be influenced by foreign ideas.



A FEW MONOGRAMS



Reduced to one-quarter of the original



ART OF PYROGRAPHY OR BURNT WOOD ETCHING

O. A. Van der Leeden

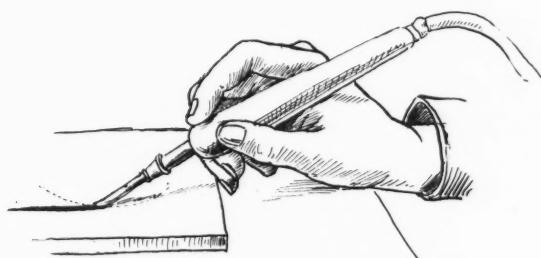
SECOND PAPER



HE outfit being complete, the first step is to prepare the implements for use. Take the small square bottle, filling it from one-half to two-thirds full of benzine. Insert the metal stopper in the neck of this bottle, attaching the loose length of tubing at one side, and the tubing with the bellows at the other. Now securely fasten the point to the metal handle, attaching this to the other end of the loose tubing. A small amount of alcohol is necessary for the lamp, also a piece of wood for practice work.

Lighting the lamp, hold the point in the flame for a few moments, letting the heat extend well up into the point, then slowly commence to press the bulb. A perfectly new point should be held longer in the flame before commencing to press. At first it will seem awkward to use both hands at once, but this will soon be overcome, and you will find that your left hand almost unconsciously presses the bulb, according to the heat desired.

First practice making straight lines, holding the point



with a free, swinging motion, removing it from the wood while in motion. Avoid stopping at any particular part of it, as the least hesitancy will produce a dot. Practice these lines until you can make them with ease and confidence. Next practice curved lines, holding the point loosely and turning the handle in the fingers, at the same time keeping a steady heat in the point. Resting the hand firmly upon the wood, move the

point with the direction of the curve, doing this slowly and evenly, as the least jerk makes an irregular, jagged line, or may cause the point to skip the grain of the wood (see illustration). To become thoroughly familiar with the uses of the point, the pupil must practice these lines with great care. When selecting the wood, care should be taken to see that it is well seasoned and as free as possible from all knots and blemishes. Oak, ash and elm will be found useful for large pieces. Holly, sycamore and lime may be used for delicate work, but on account of its pure white color and soft texture, which does not injure the point, I prefer the basswood, and use it almost entirely for burning purposes.

After overcoming the mechanical difficulties of the art, we now turn our attention to a simple design. This design given is for a small round frame (see illustration).

First carefully outline the design, making the lines of medium thickness. Having the outlines in, next put in a very light fine background. To obtain this background, hold the point in an almost straight direction, making the strokes converge towards the center. Make the strokes short and fine, and closely together, letting no white spaces appear. Try to put the pressure of the point in the middle of the stroke, blending the stroke together, so that an even and regular background is produced.

Finish the outer edge of the frame by making dots. Hold the point flat, burning the dots in deeply, making them even and slightly slanting.

In the inner part of the design make a darker, dotted background. To make this background, hold the point straight and slightly to the side, inserting the point deeply into the wood, making each dot perfectly round and close together. Follow the direction of the inner edge of the frame, making the second row fit into the first, so that no white space shows, and so that the round shape of the dot is preserved. Finish the inner edge of the frame by making small

